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ABSTRACT

This theme issue features 11 articles on the research interests of Indiana University faculty whose work on various campuses continues to advance knowledge about creative writing. Articles in this issue are "Creative Writing and the Future" (Roger Mitchell) which outlines the historical beginnings of the intellectual disciplines of Literature and Creative Writing; "IU's Creative Writing Program: Past, Present, and Future" (Heather Shupp); "It's a Matter of Character" (Susan Moke) which discusses the work of award-winning author and Indiana University professor Frances Sherwood; "Close to the Center" (Nancy Cassell McEntire) which discusses the work of author Scott Russell Sanders; "A Postmodern Twist on Modernist Concerns" (Susan Moke) which discusses the work of novelist Cornelia Nixon; "Speaking the Mind and Spirit of a People" (Bob Baird) which discusses the work of John McCluskey, Jr., Chairman of Indiana University's Department of Afro-American Studies and adjunct professor of English; "Poets as Teachers as Poets" (Mary Cox Barclay) which discusses three poetry and fiction writers on the Indiana University faculty; "Surprising the Poet" (Mary Cox Barclay) which discusses the work of English professor and poet Yusef Komunyakaa; "Poetry Made Accessible" (Mary Cox Barclay) about a radio show about poetry and poets; "Champions of Prose and Poetry Praise the 'Bloomington Experience'" (Bob Baird); "Playwright Haven" (Mildred Perkins) which describes the work of playwright Benjamin Sahl; "Behind the Facade: The Lilly Library's Creative Side" (Heather Shupp) which describes some of the material in the Lilly Library, Indiana University's rare book, manuscript, and special collections library. (RS)

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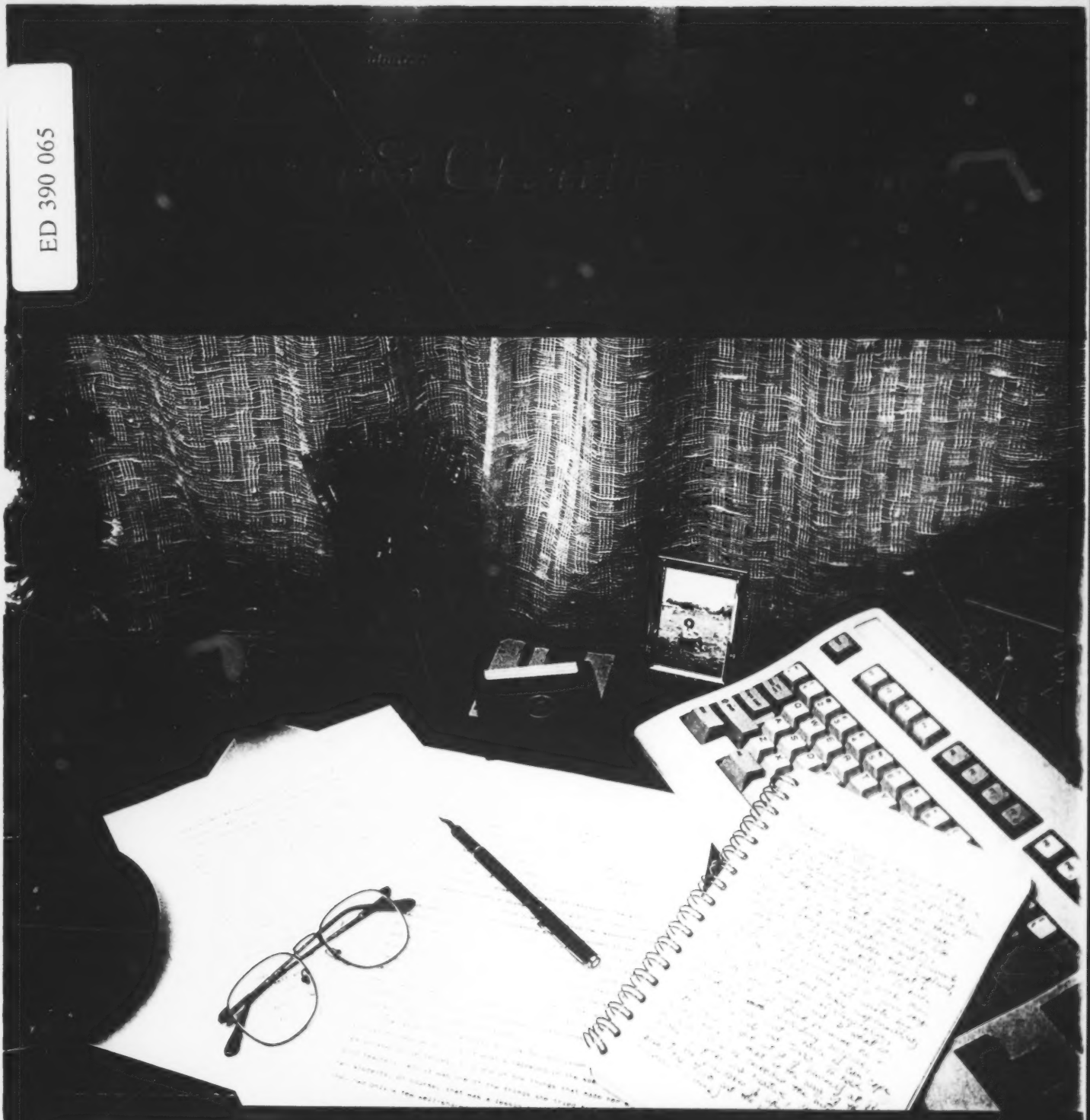

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Research, both pure and applied, and creative activities are ongoing and essential aspects of life on the campuses of Indiana University. The quality of instructional education at any institution is tremendously enhanced if based upon and continuously associated with research and creative inquiry. It is significant, therefore, that the emphasis at IU not only is placed upon fundamental and basic research but also is directed toward developmental activities designed to discover those applications of research that characterize the efforts of many of our faculty in the arts and sciences as well as in the professional schools.

As an overview of the diverse and interesting programs of research, scholarship, and creative activities conducted at Indiana University, *Research & Creative Activity* offers its readers an opportunity to become familiar with the professional accomplishments of our distinguished faculty and graduate students. We hope the articles that appear in *Research & Creative Activity* continue to be intellectually stimulating to readers and make them more aware of the great diversity and depth of the research and artistic creativity under way at Indiana University. A full and exciting life is being created here, now and for the future. From our readers we welcome suggestions for topics for future articles in *Research & Creative Activity* that will demonstrate further the scholarly activity at Indiana University.

Research & Creative Activity

INDIANA UNIVERSITY

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Creative Writing and the Future

by Roger Mitchell

Disciplines never seem to stand still. They keep being reinvented. Take literature. At one time it was thought redundant to teach the literature of one's own language. Anyone could read it, anyone smart enough to be in university, that is. The study of literature was entirely an extracurricular enthusiasm. Then came the Germans with their historically and linguistically-based scholarship who said, in what came to be called "life and times" criticism, that works of literature cannot be properly known without rigorous courses in philology.

After that came critics (they were called "new") who said, ignore the biography and the social forces surrounding the author and focus instead on the work of art and the aesthetics under which it was written. The inevitable reaction to that has now brought us back to one form or another of culturally-based criticism, which tends to see authors less as conscious artists working independently and freely and more as agents of large and complex historical forces.

Roger Mitchell, Professor of English and Director of the Creative Writing Program, Indiana University Bloomington

The same restlessness surrounds creative writing. As we know it today, creative writing is applied aesthetics, the training writers receive is similar in intent to the training painters receive in a school of fine arts. The faculties of the numerous (one has to say, increasingly numerous) programs in creative writing in American colleges and universities consist almost entirely of serious practicing writers. Oddly, this is a new condition, one that the practice and study of creative writing in our universities has evolved into only in the last forty or fifty years. D. G. Myers, who has just published the first full scholarly study of creative writing, *The Elephants Teach*, traces the teaching of this subject back to 1880. As he points out, creative writing was first introduced as an alternative tool in the teaching of literature, alternative to the standard tool of that day, philology. Creative writing was an antecedent to what we now call composition and was intended solely to give students an opportunity to inhabit the *spirit* of the literature they were being asked to read rather than to catalog etymological obscurities.

Amazing, we say, but that may be where much of the future of creative writing lies. Creative writing programs will certainly continue to find and encourage a good number of tomorrow's authors, the task that has come to be their central concern, but already, at the undergraduate level, the future Dickinsons and Dreisers sit among large numbers of their peers who look to creative writing for other kinds of help: help with language use, help with creative thinking and personal expressiveness, help with literary interpretation.

The challenge that academic programs in creative writing face today is to meet a rapidly rising interest in the subject among both undergraduate and graduate students and to do so in broad and realistic ways that are not limited to the simple production of authors. A challenge, it seems to me, already being met by the many fine writers teaching in the IU system.

Roger Mitchell, Director
Creative Writing Program
Indiana University Bloomington

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IU's Creative Writing Program: Past, Present, and Future

by Heather Shupp

When Indiana University established the second creative writing program in the nation in 1948, it set a precedent that has been followed by nearly every other creative writing program established since that time: it developed its program within the English department. "Although the University of Iowa had already established its program in the '30s," Roger Mitchell, a poet and professor of English on the Bloomington campus who has taught in IU's writing program since 1975, explains, "Iowa from the outset established its creative writing program separate from an English department. There is only one other department that I know of in the country since that time that has followed that lead, and that is Johns Hopkins. Every other program in the country has followed the lead of IU."

Two factors may have prompted IU to begin offering an Master of Arts in creative writing in the late 1940s. The university had been hosting a writers conference since 1940, which perhaps sparked interest in creative writing among IU's English professors. In addition, "it was right after the war, and this was the beginning of a transformation of American universities," Mitchell notes. "The student body changed; there were new interests out there."

A young fiction writer named Peter Taylor, who was associated with a group of scholars called the New Critics, was brought to the Bloomington campus to found the program. Initially, the M.A. in creative writing was merely a modified M.A. in literature. Two of the seminars required for the literature degree were replaced with creative writing workshops, and a creative rather than critical or literary thesis was required. The program produced its first graduate, poet David Wagoner, in 1949. Taylor, who remained at IU only a few years, was succeeded by fiction writer William Wilson and poet Samuel Yellen, who both taught creative writing until the early 1970s.

By the time Mitchell arrived on campus in 1975, IU was beginning to have trouble attracting top creative writing students because it did not offer a Master of Fine Arts in creative writing, a degree that had begun to be offered at other universities in the 1950s and '60s. By adding the M.F.A. in creative writing in 1980, "We opened ourselves up to a larger group of students," Mitchell explains. The addition of the M.F.A. was also an impetus for the department to add more faculty. Today, although there are more applicants in fiction (students must choose either fiction or poetry when applying), the Bloomington faculty has finally achieved a balance. Of the eight professors in the Creative Writing Program, four are poets and four are fiction writers (the fourth just joined the faculty this fall). One of the fiction writers also writes nonfiction.

While there is no M.F.A. program at IU for nonfiction writers, Mitchell says the nonfiction writing course offered within the Creative Writing Program is very popular. "There has been an interest for some time in blurring the lines between fiction and nonfiction, fiction and poetry," he says, suggesting that creative writing is perhaps best defined not by a narrow focus on fact or fiction, but by the nature of the "authorial presence." Creative writing is "powerfully driven by the author, by an authorial presence, and that's what probably can spill into nonfiction and make that kind of thing creative rather than critical," Mitchell says.

Over nine hundred students take a creative writing course at IU each year, but no more than twelve graduate students are admitted to the Creative Writing Program annually. Most of the students who pursue an M.F.A. in creative writing at IU want to teach at the university level, but "there are noticeable numbers who go off willingly into other areas such as editing," Mitchell notes. For Mitchell, combining teaching with writing has been rewarding. "Being able to teach English has continuously fed my writing," he says. "I have sometimes written poems in response to some of my students' poems, and I respond all the time to the literature I read to teach."

For M.F.A. in creative writing candidates at IU who do wish to teach, receiving their degree from a program that exists within an English department may stand them in good stead. "We require our students to take sixteen hours of graduate literature courses," Mitchell says. "Because of this heavy literature component, a graduate can

Indiana Review *is Indiana's oldest literary magazine, publishing poetry, fiction, nonfiction, and photo-essays. Run entirely by graduate students, it sponsors visiting writers and local readings. The listing for* Indiana Review *in the* 1996 Poet's Market *states, "This magazine's reputation continues to grow in literary circles. It is generally accepted now as one of the best publications, featuring all styles . . . ."*

present himself or herself as someone who could teach literature courses at an undergraduate level." He also notes that creative writing graduate students at IU have the opportunity to teach creative writing as well as composition. In many programs, graduate students teach only composition courses. This breadth of experience prepares graduates of the IU program "for life in a real English department where creative writing teaching opportunities might be limited," Mitchell says.

Creative writing students at IU also benefit from the presence of the Indiana University Writers' Conference on the Bloomington campus each summer. The five-day conference, which has been described by Kurt Vonnegut Jr. as "the most respectable writers' conference I know," attracts nationally known writers to teach classes, lead workshops, and give readings and talks. Mitchell, who directed the conference for ten years, says, "What writers' conferences have done and perhaps still do is to charge people's batteries. The spark is fading, or they've been too long in wherever it is, some little town somewhere, and all of a sudden they throw themselves into a place where there are 100 or 150 other people like themselves. It is one of the most energizing experiences you can have."

Other experiences that can stimulate students are attending and giving readings. For the past three years, the Students' Choice Readings series has brought acclaimed poets and fiction writers to IU Bloomington to read. Writers including John Ashberry, T. C. Boyle, Charles Simic, James Tate, and Jamaica Kincaid have given readings at IU as part of this series. Graduate students in creative writing also give their own readings. Each of the well-attended readings usually pairs a poet and a fiction writer. IU's M.F.A. in creative writing candidates further immerse themselves in the world of contemporary writing by editing *Indiana Review*, a nationally recognized literary journal. The journal, which prints poems, short stories, author interviews, and book reviews, has been published for more than fifteen years. The editor and associate editor of the journal are always graduate students in creative writing—one in poetry, the other in fiction.

Reflecting on how teaching creative writing has evolved over the twenty years he has been at IU, Mitchell says, "The biggest change is that creative writing as I knew it when I started teaching back in the early '60s was something that you did only if you wanted to." Now, however, some students, such as education majors preparing to teach English, must take a creative writing course to fulfill degree requirements. This has caused Mitchell and other creative writing professors at IU to rethink their teaching strategies. "The way I learned creative writing, the original mechanism, was the workshop," Mitchell says. In a workshop, each participant submits a piece of writing and it is critiqued by the group. The effectiveness of this method for teaching beginners has been questioned in recent years, according to Mitchell. Less critical methods such as free writing and "sharing," in which students read their work to the class and peers make only positive comments, are being used more often in introductory creative writing courses. For more advanced writers, however, the workshop is still considered useful, but Mitchell points out that it has its limitations. "You could put *Paradise Lost* in front of a workshop and any good workshop would find ways to criticize it. Also, as much as peer evaluation is useful and instructive, the best teachers are and always will be the great writers that a writer cares for."

Looking ahead, Mitchell believes that the teaching of creative writing in universities "has or will shortly reach some limit, defined I suppose by there being less and less of a job market for graduates with M.F.A.'s, unless creative writing evolves and develops in directions I think it is already moving in, namely in the direction of becoming a version of composition or way of doing composition, or in the direction of being a tool of self-expression or something like therapy." He notes that he has seen at least one university advertising an M.F.A. in "professional writing." This new twist on the M.F.A. is designed to "teach you how to write commercially or make money with your writing," Mitchell says.

A booming job market and the opportunity to make a lot of money probably are not, however, the primary reasons students chose to pursue M.F.A.'s in creative writing. "People want help with their writing, and they also want a writing community. I think that has been a real draw of creative writing programs," Mitchell says. "Many writers that we know or who are making names for themselves now have been through an M.F.A. program or something like it." While some critics claim that M.F.A. programs have become conventional and traditional and that they may tend to homogenize creative work by giving all writers similar experiences and outlooks, Mitchell asserts that M.F.A. programs are simply part of the current cultural mechanism for producing writers. "Shakespeare didn't get an M.F.A., but if Shakespeare were alive today, you can be sure he would get an M.F.A. Shakespeare did what was culturally available to him at the time, which was writing plays for the very popular Elizabethan theater," Mitchell says. Although he believes pursuing an M.F.A. is a useful mechanism for becoming a writer, Mitchell readily acknowledges its limitations. "I find myself saying to students, you don't need an M.F.A. to write. If you've got some other way to do it, then you ought to explore that option. An M.F.A. isn't a license to write, and it doesn't guarantee you are going to write, but if you are looking for personal help and encouragement for your writing, there is nothing better."

It's a Matter of Character

by Susan Moke

In Frances Sherwood's novel *Green*, the unworldly daughter of Mormon parents comes of age during the Beat era in a small California town. Fleeing an alcoholic mother who locks her in closets and a chauvinistic father who habitually wakes her from sleep to spend the wee hours of the morning scrubbing woodwork while he lectures her about cleanliness being next to godliness, Zoe McLaren searches alternately for freedom and sanctuary. She turns first to the freethinking family of her Negro friend Margo and then to a succession of otherwise marginalized individuals.

❦

In Tony Ardizzone's story "Baseball Fever," an Italian American boy growing up on Chicago's North Side draws his own conclusions about whether to live according to the Baltimore Catechism sternly imparted to him by the Sisters of Christian Charity or to follow the creed of the "line-drive slugger's commandments" he's developed with his neighborhood cronies. A tragic accident during a Saturday morning sandlot triple-header leaves the boy racked with guilt and imagining that the rest of his short life will be spent lingering just outside the door to one of Hell's waiting rooms.

❦

In Alyce Miller's story "Summer in Detroit," a sick-at-heart African American track coach revisits scenes from his youth. As he sits in the house of his dying German grandmother, from whom he has become estranged over the years, the man relives glorious summer afternoons that he spent as a child in his grandmother's flower garden. Counterpoised to these sunlit reminiscences are memories of the painful events that transpired during the Detroit riots that irrevocably changed his life and that of his family.

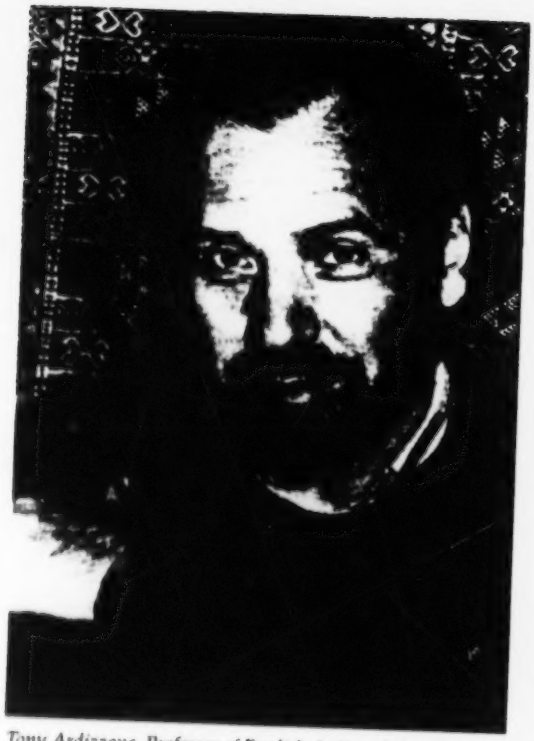
❦

The three stories described above have at least two things in common: they all offer interpretations of American cultural contexts and experiences, and they do so from a clearly defined generational perspective. Each story was recently published by an award-winning Indiana University professor whose work belies the old adage that those who can, do, and those who can't, teach. Frances Sherwood is a professor of English at Indiana University South Bend. Tony Ardizzone is a professor of English at Indiana University Bloomington, and Alyce Miller recently joined the faculty of the Indiana University Bloomington English department as an assistant professor.

Frances Sherwood followed her highly acclaimed 1993 novel *Vindication*, a fictional retelling of the life of eighteenth-century British feminist Mary Wollstonecraft, with *Green* (1995). Sherwood's new novel explores the more recent history of the 1950s and 60s through the through the eyes of Zoe McLaren, a gawky seventeen-year-old afflicted with a nervous blink and a desire to learn about the world that lies beyond her family's Danish modern living room and restrictive Mormon beliefs. Sherwood says she is interested in outsiders, in marginalized points of view, and her books certainly give voice to that interest. In *Vindication*, Sherwood depicts Mary Wollstonecraft as a woman who lived outside the bounds of propriety and within a crowd of radical eighteenth-century intellectuals (including William Blake, Tom Paine, and William Godwin) among whom she was the only female. Similarly, Zoe McLaren, the heroine of *Green* is an outsider in nearly every context she encounters—in her own Mormon household, in the family of her left-wing intellectual friend Margo, and among the beats and hippies with whom she eventually associates.

Frances Sherwood, Professor of English, Indiana University South Bend

Before *Vindication* was published, Sherwood herself was somewhat of an outsider in the world of publishing. Although she had already won two O. Henry awards, received a National Endowment for the Arts grant, and been a Stegner Fellow at Stanford, Sherwood could not find an agent willing to represent her novel. Finally, she took matters into her own hands and sent the *Vindication* manuscript, with what must have been a compellingly persuasive cover letter, to her "dream publisher," Farrar, Straus & Giroux. An editor rescued *Vindication* from the slush pile, and Sherwood's first novel subsequently appeared on the *New York Times* Notable Fiction List and was featured in *Publisher's Weekly* Top Novels of 1993. It was also nominated for the highly prestigious National Book Critics' Circle Award. Tristar Studios, proposing Jonathan Demme as director (*Silence of the*



Tony Ardizzone, Professor of English, Indiana University Bloomington

Lambs and *Philadelphia*) and Ted Talley as scriptwriter, has just optioned the film rights for *Vindication*. Perhaps this is part of the reason Sherwood refers to Wollstonecraft as her patron saint.

To a certain extent, *Vindication* found a ready-made audience among feminists and historians. *Green*, on the other hand, offers readers an interpretation of more recent history—the prefeminist, convention-bound years of the Eisenhour era during which Sherwood herself came of age. One of her reviewers has noted that both of Sherwood's novels tease out "the drama of a feminist sensibility surfacing at a particular time and place. She writes with passion about abuse, alcoholism, and profound friendships between women." While the language (if not the subject) of *Vindication* is somewhat formal and staid, and the narrative is rendered from a cool, removed, third-person perspective, Sherwood has characterized the language of *Green* as distinctly "smart-ass American." Describing her wedding in a beat-pad, basement-room ceremony, *Green's* first-person narrator quips, "[illegible]dless to say, I was very aware that this was not a Mormon Temple with a baptismal tub in the basement or where I would get magic underwear for life and a secret name to get into heaven. Everything had happened so fast. I could not quite believe I was even getting married . . . I had to keep insisting to myself that this was the most important day of my life, . . . that marriage was marriage and I had better watch my step."

In the over-the-edge environment in which she eventually finds herself, however, Zoe "watches her step" to no avail. When her groom descends into drug-induced schizophrenia, Zoe is thrown back on her own meager resources and forced to find sanctuary wherever she can. Compared with *Vindication*, *Green* traces a more contemporary and personal development of feminist sensibilities and thus has a certain generational appeal. One could almost call it a feminist recasting of Kerouac's *On the Road*. The novel's section names ("Howl," "Lunch," "Dharma," "Road," "Kaddish") further reinforce the reference to *Green's* beat-generation literary precursors. Sherwood is currently at work on a novel that continues the stories of some of the characters in *Green*.

Like Sherwood, Tony Ardizzone also transforms his cultural milieu and personal history into the stuff of fiction. In the spring of 1996 Ardizzone will publish his fifth book, *Taking It Home: Stories from the Neighborhood*, a collection of stories that offers firsthand experience of old neighborhoods and old ways. As one of his reviewers has noted, Ardizzone "has a special capacity for appreciating the values of home and family, of ethnic pride and humor, and of street smarts." Several of his stories draw on Ardizzone's Italian American background and rely on a sense of tradition frequently offered in counterpoint to an engagingly contemporary sensibility, as the opening of his story "Baseball Fever" from *Taking It Home* illustrates.

> Because just as the game has its men in black who call the balls and strikes, the fairs and fouls, the safes and outs, so my life has its crew of women dressed in black hoods, floor-length black robes cinched by beads, and oversized white bow ties. The Sisters of Christian Charity, to whom I was delivered at age six by my well-meaning parents for instruction and the salvation of my eternal soul. Imagine the toughest Marlboro cowboy driving the naive calf from its mother's shadow and then roping it, tying off its hooves, drawing out from the Pentecostal flames of the campfire the red-hot brands of Guilt and Fear, and then burning the calf's hide while it writhes and squeals like one of the Three Little Piggies being devoured by the Big Bad Wolf, and you have a fairly accurate picture of my life's early religious education.

Ardizzone's reviewers have noted that the stories collected in *Taking It Home* are rendered in "an unusual mix of styles that range from urban realism to comparatively experimental to sinister." Commenting on the evolution of his writing styles, Ardizzone says his approach has grown and changed with each book he has published. His first novel, *In the Name of the Father* (1978), advanced a spare, minimalist style in a story about three young men of different ethnic backgrounds coming of age in Chicago during the 1950s and '60s. He tried new stylistic forms with his short story collection *The Evening News* (1986), which garnered him the 1985 Flannery O'Connor Award for Short Fiction. Ardizzone says he more fully explored some possibilities of first-person voice in his third book, a baseball novel called *Heart of the Order* (1986), which begins in Chicago and moves to the American South and West. In *Larabi's Ox* (1992), a collection of fourteen interrelated stories set in Morocco, Ardizzone says he worked with a level of language that was more

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Close to the Center

by Nancy Cassell McEntire

When he is writing, he is at his computer by six a.m., or even five or five-thirty, if the long light of summer gets him started sooner. Six days a week, five or six hours a day, he works at his craft, producing novels, essays, and stories that touch people from all walks of life.

During the twenty-four years that he has been teaching literature and creative writing on the Indiana University Bloomington campus, Professor of English Scott Russell Sanders has been part of what he describes as "a cluster of writers" at Indiana University, professors who work steadily at their art and "teach out of their practice." There is no substitute for that, Sanders says, for students in his writing classes are learning from someone who knows, first-hand, the writer's life. He is living proof to them that art matters enough to him that he has to do it. "If you want to be a musician," he says, "you have to play music every day. If you want to be a writer, you have to play your instrument—which is language—every day."

After fifteen years of writing only fiction and six years of writing both fiction and nonfiction, Sanders has become almost exclusively a writer of nonfiction. He has done a few children's books, which he describes as a "little outlet for fiction," but his energies have turned mainly to the personal narrative. "I discovered," he says, "that what I do best and what I do in the fullest and most complete way is to write about the things that concern me in light of my experience and my observations." Sanders draws from this practice as he encourages his students to write as a way of discovering who they are. "The ability to write clearly and cogently and concretely is a tremendous skill for students to develop," he says. "It will enrich their capacity as thinkers. It will make them notice more about their world and reflect more on their lives."

Sanders describes himself as a man preoccupied with "place and land and nature and family," who in recent years has been "moving towards an interest in community." His newest work, a book about hope, "will speak of healing and renewal, within individuals and within communities and within the larger culture." Many writers, including himself, have "invested a lot of energy in identifying wounds such as loss, suffering, causes of harm to people and to communities," he says. "I am at a point in my life where I feel the need to speak to my children, to my students, to the younger generation coming along, about what resources I feel we have and what resources the planet has for renewal."

Sanders' collection of essays *Writing from the Center* was just released by Indiana University Press (Fall 1995). "It dwells a lot more on the Midwest than my other books have," Sanders says, "and on what, if anything, distinguishes this region, this culture. The center I am talking about in that book has several meanings. One is geographical—our dwelling here in the center of the continent, this great heartland. Other meanings are social and ecological—our dwelling within the circles of family and community and place. And yet another meaning of 'center' is spiritual—our inward search for the source of our being." As he balances the responsibilities of being a writer, a teacher, a husband, a father, and a son, Sanders says he tries hard to stay close to the center in his own life. He is moving towards it, and he is writing towards it, "always seeking to lead a whole and gathered life."

Scott Russell Sanders, Professor of English, Indiana University Bloomington

A Postmodern Twist on Modernist Concerns

by Susan Moke

Cornelia Nixon, a professor of English on the Indiana University Bloomington campus, is a woman who practices what she teaches. I remember sitting, several years ago, in an undergraduate class she was teaching about modernist novels. She talked about how James Joyce and Virginia Woolf forever changed the way our inner lives are portrayed in fiction. She used D. H. Lawrence novels to illustrate how marriage became the subject of the modernist novel when it had traditionally only been the happy ending. Nixon talked about how modernist writers worked to reflect what she called the anomie, the chaos and fragmentation of a world where Enlightenment certainties no longer held true. As a late twentieth-century writer, Nixon can't really be called a modernist, but her writing explores this range of subjects.

Cornelia Nixon, Professor of English, Indiana University Bloomington

Nixon has the visionary's habit of talking about her characters as though they are real people. She says she composes her characters' lives out of details drawn from her own experiences or from the lives of people she has met. She may take the mannerisms of one person, the profession of another, the background of another, and then layer these details one on top of the other until the character takes on a life of her own and starts "to talk and do things and become someone else." Nixon says her characters are "absolutely real" to her.

Nixon's first book of fiction, a novel-in-stories called *Now You See It* (1991), tells the emotional truth from the vantage of both the parents and the children of a family living in Berkeley, California, through the decades of the 1940s, '50s, and '60s. *New York Times* reviewer Michiko Kakutani praised the collection of seven interrelated stories as "a luminous and compelling book, a captivating photo album filled with vivid verbal snapshots of familial love and disintegration" and noted that Nixon "also creates a finely shaded picture of Berkeley and its noisy embrace of the 1960s counterculture."

For the last five years, Nixon has been at work on a novel that offers a postmodern twist on modernist depictions of marriage. She renders the first half of the novel in parallel narratives that chart the trajectories of two people toward one another and their eventual marriage. She says the novel is somewhat of a narrative experiment. "It used to be that novels about marriage ended with the marriage. Nowadays they almost always start with [it], and the novel looks at the marriage itself with a few little flashbacks to past relationships and events to show how they bear on what is happening in the relationship. The thing I am doing in this book that is scary, and may in fact not even work, is showing the reader [the characters'] early lives before they meet. You see [the woman's] life the way she experienced it. It's not the background for her marriage; it's her life."

Nixon's anxiety about the risk involved in her current narrative experiment must be somewhat diminished considering the praise published excerpts from the novel have received. "The Women Come and Go," published in *Prize Stories 1995: The O. Henry Awards*, is a story about her female protagonists' first experience of sexual self-consciousness. It won a 1996 Pushcart Prize and was named by the O. Henry judges as the best short story published in 1994. Nixon has also published three other stories from the novel: "Risk" (*Prize Stories 1993: The O. Henry Awards*), "Charm" (*Ploughshares*, spring 1995), and "Season of Sensuality" (*The Gettysburg Review*, summer 1995).

As a teacher of creative writing, Nixon helps apprentice writers discover and refine their ability to tell the stories that really matter to them. She says teaching literature is quite different from teaching fiction writing. "In a literature class, people aren't as implicated. It's not their work under discussion. You don't have to maneuver around the ego factor as much." Nixon explains that she remains vigilant about her students' vulnerabilities in part by repeating her own version of a writing teacher's mantra before going into a classroom or a tutorial: "I tell myself to be humble. Not to show off. To suggest criticisms rather than hammer them. And I tell myself that I don't have to be right. What I really want is to enable the writer to see what is wrong with her story without me pointing it out, because that means so much more."

Alyce Miller, Assistant Professor of English, Indiana University Bloomington

complex than that of any of his preceding books. He allowed his language to be influenced by the rich history of Islamic art and architecture and to become more elaborate and ornate while at the same time retaining fundamental accuracy of detail. *Larabi's Ox* was selected by writer Gloria Naylor as recipient of the 1992 Milkweed National Fiction Prize. It also won a Pushcart Prize and the 1993 Chicago Foundation for Literature Award for Fiction. In addition, Ardizzone has been awarded two National Endowment for the Arts fellowships in fiction.

The novel Ardizzone is currently working on marks another departure in his style in that it contains elements of magical realism. *In the Garden of Papa Santuzzu* relates the stories of a Sicilian family's seven children who immigrate in three waves to America at the turn of the century. As the grandson of Sicilian immigrants, Ardizzone says that he knew all of his life that he would one day write a book about the immigrant experience. "I saved the material until I was older and more certain I'd get it right," he says. His book combines some stories told to him by his grandmother—his grandfather died before Ardizzone was born—as well as many he has simply imagined, based on reading and research in historical archives including the Library of Congress' collection of immigrant oral histories.

The stories that make up *In the Garden of Papa Santuzzu* include a chapter set in 1912 in Lawrence, Massachusetts, at the outbreak of the Lawrence Textile Strike. This chapter, narrated by the family's oldest brother Gaetano, depicts the Italian strikers becoming so desperate that they sent their children away on trains to New York City to be clothed and fed. This and other chapters incorporate oral folktales and include characters who are animals, including a cruel overseer named Don Babbuinu (Sicilian for baboon) and his sad accomplice Don Gattu, a cat who witnessed the murder of his seven children and whose tears are so copious that a river forms wherever he walks. "When Don Gattu stands still," Ardizzone says, "minnows and tadpoles leap over his tail. The chapter's narrator, Ciccina Agneddina, claims that the mourning dove received its name because it drank so deeply from Don Gattu's salty river of grief that its coat turned gray and its cry became sad and plaintive."

Ardizzone says that he became a writer because he "envied the power that writers have" and he wanted to do what he envied. One of the most striking aspects of Ardizzone's work lies in his ability to convey powerful emotion without spectacularizing the feeling or reducing it to sentimentality. Ardizzone explains his approach to literary expressions of deep feeling: "Many writers learn to avoid sentimentality to the extent that when genuine sentiment crops up in their work, they run away from it. I think truly good writing risks sentimentality but doesn't indulge in it."

Like Sherwood's and Ardizzone's work, Alyce Miller's *The Nature of Longing* (1994), which won the 1993 Flannery O'Connor Award for Short Fiction, moves beyond cultural boundaries created by gender, ethnicity, and race. Miller says the seven short stories and one novella in the *Nature of Longing* "are connected most obviously by their concern with the points at which races intersect." In the title story, an aging, secretly gay, black librarian in a small Midwestern town models his solitary life after the courage and refinement he admired in his long-dead Cousin Pearl. In "Color Struck," which reviewers have praised for its subtlety, a new mother's inability to think of a name for the albino child to whom she has given birth serves as a thin disguise for her inability to accept the infant. In "Summer in Detroit," a middle-aged, black, junior high school track coach spends an afternoon with his dying German grandmother who is white. While his grandmother hovers in the "narrow distance between sleep and death," the alienated middle-aged man (Franklin) revisits scenes from his youth that Miller renders with a compelling lyricism. She counterpoises the man's disillusionment about the dreams destroyed in the dark smoke of the Detroit riots against his memories of strolling through his grandmother's garden as a child on a summer afternoon:

> . . . he looked out the window where the garden used to be. Silence reigned. Butterfly-wing silence, so quiet you could imagine the creatures' wings beating as they alighted on flower petals. At least that's what Freida had told Franklin so long ago, when they used to stroll through that once-flourishing garden, there in the old part of Detroit, where grasshoppers sizzled in the white heat of summer in the long, tall grass growing along

Speaking the Mind and Spirit of a People

by Bob Baird

His is a world of stories and ideas, characters and plots that spill forth like froth from a good beer. The listener, whether a student, literary buff, or visitor to his office, faces the happy dilemma of drinking it all in. For John McCluskey Jr., chairman of Indiana University's Department of Afro-American Studies and adjunct professor of English, the froth of good writing is akin to truth serum in revealing one's depth and breadth of moral vision and understanding of the human condition. McCluskey, an engaging person who entertains as he provokes thought, easily qualifies as a Renaissance man in connecting the past and present, one discipline with another.

While literary history and criticism color a lion's share of the courses McCluskey teaches in Afro-American Studies, he also shepherds probings of Afro-American fiction, nonfiction, folkore, history, music, theater, and other art forms. Because black America is an integral part of the American experience, he is in a pivotal position to project his own voice and comment upon past and present voices and forces peopling the American landscape.

John McCluskey Jr., Professor of Afro-American Studies and Chairperson, Department of Afro-American Studies, Indiana University Bloomington

By merit of his own writing, McCluskey is an occasional lecturer in IU's Creative Writing Program and serves on M.F.A. committees. Invariably, he sounds a clarion call for being true to one's characters and telling a good story. "Be open to your characters," he says. "Be generous with them . . . close to them; be consistent." Often a commanding voice resounds in McCluskey's short stories and novels, but he admits that sometimes two voices merge. He often takes a "selective omniscient" stance as a writer, he says. His is an eclectic world where mind and body, spirit and psyche explore, examine, conjure, imagine, and invite participation.

In all his endeavors, McCluskey tends to inculcate an overriding concern: be true to yourself, whether you're an African American, southern white, big-city liberal, or an average bloke. "Listen to the voices," he says, evoking response from anyone who listens. "Listen to the region from which you come; refine the idiom; look closely to the world around you." McCluskey's voice is didactic, but also inspirational. "Don't talk down to your characters or show contempt."

Asked how he teaches students to write, he has a quick answer: "You really can't." Amazingly forthright—some say refeshingly so—McCluskey continues, "You can teach them discipline, to sharpen their eyes, refine their voice, tune their senses." He says you can teach them what not to do: "easy" satire or sarcasm, writing in a given form that has served them in the past but doesn't work in the present.

One hears in McCluskey an overwhelming fondness and appreciation for the American experience, despite its growing pains, and for English literature in general. Names such as Dickens, Twain, Joyce, Faulkner, Fitzgerald, Williams, and Albee surface in his speech, as do Welty, Baldwin, Ellison, Wright, Morrison, and Marquez. After any exchange with McCluskey, one comes away with greater respect for great literature and the mind and spirit of a people.

Besides numerous short stories, essays, and commentaries, such as his foreword to *The Collected Stories of Rudolph Fisher*, which he edited, McCluskey is the author of *Look What They Done to My Song*, a humorous depiction of jazz music in Boston in the 1960s, and *Mr. America's Last Season Blues*, an existential journey of a retired athlete working as a bartender in the Midwest. He is currently working on two other novels, *Chicago Jubilee Rag*, probing the last year of Frederick Douglass's life, and *The River People*, a sojourn into magical realism, after the Marquez manner, describing people in pursuit of a compatible place.

In an age of CD-ROMs, the Internet, and televised courtrooms, McCluskey remains optimistic about the future of creative writing. "I think the writing will get done," he says. "We should trust the areas where language can take us."

her fence. And always, always, the butterflies fanning the air like so many orange, brown, and yellow angels. They vibrated over the brilliant flowers, touched down still trembling, then skipped lightly from cosmos to zinnias, the sun shimmering on their wings. As a child, Franklin feared the over-brilliant flowers might devour them.

The stories collected in *The Nature of Longing* focus on the unresolved and ambiguous moments in life that Miller says "are often underestimated." And although the stories depict characters grappling with problems that are inextricably tied to their race and/or gender, they are not stories *about* race. They are about people in situations made difficult by a diversity of cultural forces—race being one of those influences. Miller feels that because "we live in a racialized society, race is always a factor, even when it's not the immediate focus."

Miller says that she writes very "character-driven" fiction. Rather than setting out to write about abstract ideas such as racism or misogyny, she creates a character with whom she can empathize. Miller notes that "empathy with characters is essential. Even if you're writing, say, [about] the most despicable characters, you must be able to connect with them on the page, or else you end up with stereotypes or clichés." She gives an example of a recently written story called "Sorrow" in which the protagonist, a disaffected male academic, is given to pointless affairs with his middle-aged women students whom he disparagingly calls "the housewives." Miller explains that if she had set out to write about a misogynist in the abstract, he would have become a merely a target, and the story would very likely have deteriorated into "a futile and predictable diatribe. Instead," she explains, "I worked hard to 'become' the character, to discover his humanity, to explore the depth of his flaws." Miller thinks that it is the flaws rather than the perfections of human nature that make characters interesting. Miller has completed three more collections of stories that have all been individually published in literary journals. She is currently finishing a novel called *Diva: My Mother's Song* that she describes as "a love story" between a young girl of unknown paternity and her quirky mother, an aspiring opera singer, who dies suddenly when the girl is barely into her teens.

Miller comes to Bloomington from a year-long appointment as visiting professor of writing and literature at Ohio University where she was also the department's first choice for the tenure-track position they sought to fill. The chair of the Ohio University English department praised Miller as someone who "not only writes well, but teaches writing well." Miller says that her own writing gives her a clearer understanding of what her students struggle with in their own work. Miller does belive that the craft of writing fiction can be taught. "Writing is not just an intuitive act," she says, "and writers are not simply innocent, charmed vessels into which this elusive creativity flows. Good writing is informed by intellectual rigor and a keen eye for the world at large." She advises her students to read widely in all genres and to be willing to engage with contemporary writers: "A lot of contemporary writing by women, people of color, gays, etc., is challenging traditional notions of narrative, pushing boundaries."

While practicing their craft, these faculty members inspire, support, and encourage apprentice writers. Unlike Miller and Ardizzone, Frances Sherwood teaches only undergraduates, many of whom are nontraditional students. One such student, who herself wants to teach writing, praises Sherwood's ability to engage students and to free up their creativity. "Rather than being the typical cerebral teacher, she is a practitioner who is very excited about what she does. She's very uninhibited and uses her humor and commitment to writing to break down her students' inhibitions." Ardizzone has earned similar admiration from his students who comment on his willingness to take time to offer thorough and thoughtful responses to their work. "Tony makes it a priority to prepare students for the real world," says one student who goes on to point out that Ardizzone helps his students understand the processes and procedures involved in getting their work published. Ardizzone sees his prime objective as encouraging his students' productivity and helping them build the strength of character required to take a first draft through the necessary stages until it becomes a finished story. Like Flaubert, who told an apprentice to simply concentrate on "putting the black on the white," getting the ink on the page, Ardizzone and his colleagues encourage their students to get the byte on the disk and take it from there.

I used to lie on my back, imagining
a reverse house on the ceiling of my
where I could walk around in empt
All by myself

Poets as Teachers as Poets

by Mary Cox Barclay

Poets who write and teach in a university often find the two aspects of their professional lives interrelated. Unlike a vast number of workers who necessarily must stop work at the end of the day, a writer, whether producing or not, continues to perceive and often feels compelled to communicate to others intensely personal thoughts and ideas. Three such contemporary creative writers on the Indiana University faculty devote their time, careers, and attention to pursuing their creativity and development as poets and ficton writers as well as to shepherding both new and experienced students through the ins and outs of writing. These writers have carved out for themselves stimulating, fulfilling careers in which they have been fortunate enough to catalyze excitement, experience, and even angst into readable, tangible prose and poetry in a public forum.

Maura Stanton, Ruth Lilly Professor of Poetry, Indiana University Bloomington, and Oleander

Maura Stanton, the Ruth Lilly Professor of Poetry on IU's Bloomington campus, is currently director of the Indiana University Writers' Conference, a post she also held from 1986 through 1990. Early in her writing career, in 1974, Stanton was given a Yale Series of Younger Poets Award, and she has received two grants from the National Endowment for the Arts. Stanton has published the poetry collections *Snow on Snow* (1975), *Cries of Swimmers* (1982), and *Tales of the Supernatural* (1988), a novel titled *Molly Companion* (1977), and *The Country I Come From* (1988), a collection of short stories about the Midwest. Her fourth collection of poetry, *Life Among the Trolls*, scheduled to be published in 1996, includes many poems that have appeared in *American Poetry Review* about metaphorical trolls, "anybody who stops you from living a free life . . . [and] keeps you from being fully human," says Stanton.

David C. Wojahn, a professor of English and former Ruth Lilly Associate Professor of Poetry at IU Bloomington, was named by Richard Hugo as the 1981 winner of the Yale Series of Younger Poets. He has received fellowships for the National Endowment for the Arts and the Fine Arts Work Center in Provincetown, Massachusetts. A member of the faculty of the College of Arts and Sciences since 1985, Wojahn is the author of four collections of poetry—*Icehouse Lights* (1982), *Glassworks* (1987), *Mystery Train* (1990), and *Late Empire* (1994). He also edited *The Only World*, a posthumous collection of poetry by Lynda Hull that was published last June. Wojahn is currently collecting many of his previously published essays for a book on contemporary American poetry. Wojahn teaches an intensive graduate poetry workshop as well as a large lecture-format introductory course on creative writing. He assures students that there are varied approaches to creative writing instruction and labels it a "very, very inexact science." Though instructors can develop tried and true techniques that do seem to benefit students, Wojahn says, there will always be challenges to such approaches. He adds, "every workshop, every class that you teach tends to be situational."

Associate Professor of English Mary Fell teaches creative writing, introduction to poetry, and precomposition courses at Indiana University East in Richmond, Indiana. Fell's collection of poetry, *The Persistence of Memory* (1984), was selected for the National Poetry Series, and she has published a chapbook entitled *The Triangle Fire* (1983). Fell is currently putting together a chapbook of lyric poetry with the working title Traveller's Advisory. A native of Worchester, Massachussets, she attended college there and found herself in a culturally exciting creative writing oasis where she met a lot of working poets, sometimes in the early stages of their development. Inspired by her environment, Fell became interested in creative writing and received her Master of Fine Arts in 1981 from the University of Massachusetts. She suggests that academia has become a haven for creative writing and writers largely because of the proliferation of M.F.A. programs in this country. The university has become "one of the few places where the written word is still venerated," she points out, adding, however, that she believes everyone is capable of writing poetry, whether attending a school or not.

Stanton suggests the following theory: "I think what the college can do is give [students] some time . . . . It's the one period in your life when you have a little bit of time to write. You need that space, that time, to see if you are a writer." Whereas Wojahn and Stanton teach creative writing at both the graduate and undergraduate levels at IU Bloomington, Fell's IU East students are all undergraduates, many of whom are returning adult

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Surprising the Poet

by Mary Cox Barclay

Indiana University English Professor Yusef Komunyakaa defines his love of poetry writing as "a healthy obsession." A prolific writer, in 1994 alone Komunyakaa won the Pulitzer Prize for Poetry for his collection *Neon Vernacular*, the Kingsley Tufts Award for Poetry, the William Faulkner Prize for Poetry from Université Rennes, and the Alumni and Friends Award from the University of Colorado at Colorado Springs. Komunyakaa's other published poetry collections include *Magic City* (1992), *Dien Cai Dau* (1988), *I Apologize for the Eyes in My Head* (1986), *Copacetic* (1984), and *Lost in the Bonewheel Factory* (1979).

In addition to teaching a graduate poetry writing workshop, Komunyakaa also teaches African American contemporary poetry as an adjunct associate professor in the department of Afro-American Studies at IU Bloomington. Citing history, philosophy, psychology, and science, Komunyakaa remarks that everything influences his writing and that he tries to communicate this to his students so they can experience "a whole percolating reservoir of imagery." Komunyakaa recalls, "I was a close observer of things around me early on. That has a lot to do with poetry . . . trying to make sense of the world in all of its beauty and flux." Komunyakaa likes to talk about the surprises inherent in poetry; he wants his students to be "surprised by the musicality of the language, . . . by the imagery, and surprised that literature is not removed from their daily lives and the scope of their imaginations." He defines successful poems as those of "celebration as well as of deliberate analysis."

In his own writing, Komunyakaa constantly tries to surprise himself by working on three projects simultaneously, a process that allows the imagery of one poem to influence that of another and often leads his poetry in new directions. Among his current projects is *Pleasure Dome*, a collection of lyrical narratives about modern historical lives, that is informed by world history and the African American experience. Komunyakaa's inspiration to write the work, which he anticipates will be a trilogy incorporatated into a single volume, stemmed from his reading years ago about characters like St. George, Pushki, Zenobia, Terrence, and Moshesh. "I had never seen poems about them, [and] I felt like they were well-kept secrets," he says. He chose to write *Pleasure Dome* in three-line, indented, staggered stanzas, a form that he feels offers structure and allows the inclusion of large amounts of information. Komunyakaa also plans to publish a poetry collection in 1997 titled Thieves of Paradise, an ongoing work in seven sections about the concept of paradise and the ways in which it has been undermined. Komunyakaa is also working on a third collection of shorter, sixteen-line poems in four-line stanzas; he has written about 50 poems for what is likely to to be a 150-poem collection.

Yusef Komunyakaa, Professor of English, Indiana University Bloomington

Komunyakaa says he is constantly challenged, stimulated, often even surprised when writing poetry. "I write everything down and then go back to the poem with the idea of cutting it." He adds, "Even when [my] poems are published, very often I'm still editing . . . . So it is an ongoing process."

students taking her classes as an elective. She says of their work, "I'm amazed. In the creative writing classes, they do it so willingly. They have a lot of pressures, but I think because it [the writing they do] deals with them, it doesn't impose restrictions." Stanton frequently gives her new students numerous exercises and models to work with that contain enough imagery and concrete detail to help them get into the frame of mind of poetry reading and writing. All the professors concur that any class in poetry writing must include poetry reading, and Fell stresses the importance of reading poems aloud, asserting firmly, "You can't really know a poem until you've heard it."

Fell encourages her students to use a notebook, which has also become a valuable tool in her own writing. She recounts an affirming anecdote about her own writing experience, stating "The notebook is a really valuable tool . . . but [until several years ago] I never really understood how it worked. I went away to this artist's colony . . . . and I was feeling very anxious, uptight, and I had this notebook. I started writing down dreams, observations, anything . . . . I had written in it in May or June, but I went back to it [much later] and in October, I found the perfect poem." During her years of teaching, Fell has discovered that many of her students enter the classroom with conventional and sometimes negative assumptions about poetry; they might believe "that they have nothing to learn from other poets," Fell notes. In response, she tries to foster in her students an appreciation from the writer's perspective. She states, "If people experience what it is like to write poetry, then that experience will inspire them" and, as with many situations, she notes that "having tried it yourself, you have a greater appreciation." Convincing

David Wojahn, Professor of English, Indiana University Bloomington

her students to approach poetry reading and their attempts at writing poetry from a level of play, she maintains that "they usually do have fun with it and . . . can feel like they're not risking anything emotionally." One of Fell's techniques is to provide at the beginning of the semester a poetic form for students to follow whereby they often unintentionally "get hung up on the structure instead of the content," says Fell. This allows them to express themselves without being inhibited. "I believe that you can teach people to write better," she says, "but you cannot teach them to be writers." Fell suggests that for students to succeed as creative writers, they must learn to write concretely, using imagery rather than platitudes, and, in short, the process means "learning to write honestly . . . and getting in touch with their own voices."

Perhaps because of or in spite of academic time constraints and initial nervousness about poetry, students often find that the challenge of writing has a unique appeal. Stanton explains, "I realize that they are probably taking all kinds of other courses, but I think that they really like [writing] . . . it makes in their week a kind of space that's probably different from the time they're devoting to studying for tests, or writing papers, things like that" and as a result, Stanton notes, they find themselves willing to devote more time to their creative writing assignments. Stanton herself tries to write at least daily, usually in the company of one of her two cats, Oleander and Olive. She maintains, "I think cats have emotions and intelligence. I can really talk to [mine] and they listen." Stanton says she is aware of an acute need to write if she neglects it for too long.

As a teacher and a working poet, Wojahn strives to communicate to his students an undiminished enthusiasm for the art of poetry. He admits, "I think [people] who write poetry or fiction would like to spend all their time writing," and yet, he adds, "I am always very stimulated in my own work when I teach." He stresses the importance of providing students with appropriate models of poetry to emulate and prosodic samples that encourage them to develop and practice essential poetry writing skills. Wojahn asserts, "If you are teaching the work, it is important to always be aware of how the models you teach are going to be models for each writer in a very specific and very subjective fashion."

Stanton believes that perhaps the greatest gift she and other teachers can offer is to save writers time in their own development by sharing with them the professional, published poet's experiences and insights. From her own poetry writing experiences, Stanton says

she has learned to "see what's extraordinary in the ordinary." Furthermore, she notes, "I've learned to pay attention to what's going on around me," citing that she found inspiration for one of her recent poems in the image of a child's angel in the snow while she was out walking one evening. It was "perfectly beautiful in the moonlight," she says. Similarly, she was inspired to write a poem after researching the history of a woman whose portrait had hung on her wall for years and whose story had begun to fascinate her. Stanton offers aspiring writers of all ages and stages of development the uplifting assurance that "you don't have to have any wasted days as a writer."

Fell agrees, noting that one of the most important revelations for anyone learning or continuing to write is that "it's not a question of how good you are, just that you're doing it." Fortunately, as Wojahn affirms, "the process by which you write bad poems, the failed poems, is often as valuable as writing the successful poems." And Stanton's own process illustrates the point. Currently, says Stanton, "I have about three years worth of poems, but it will be a while before I shape a book out of them." Out of a collection of maybe 150 poems, written over five or six years, Stanton finds that she eventually settles on about 40 for publication and discards the rest.

To encourage their students and themselves as poets, Wojahn, Stanton, and Fell recognize that they must continually emphasize the process of creative writing and de-emphasize the product. As a result, notes Wojahn, "through a lot of trial and error, [the aspiring writer] will eventually create something that is good . . . and lasting." Stanton insists upon having her students revise their poetry for her classes and often they only complete about ten poems in a semester. She confirms that in a creative writing class, a teacher "can introduce students to contemporary poetry, its subject matter, and the basic techniques of poetry writing . . . [and] can also show them how to search for their own material." She explains, "I'm aware that when I sit down to write, a lot of things happen unconsciously to me that I try to establish as habits in my students." Often, she gives new students a writing assignment of two poems reflecting on their childhoods. Stanton asserts that through such an introduction students can learn that "their own lives are significant somehow and that they can make sense out of their world" through poetry.

Once a writer recognizes that his or her own passions and concerns can be verbalized in writing, a true understanding of the power of creative writing and of what it means to be a poet begins to emerge. Wojahn maintains that when a writer is aware of his or her concerns, the subjects begin to select the poets. He says, "It seems to me that most writers really have a rather limited number of subjects that they keep coming back to. It's not so much an issue of choosing those obsessions because [they] are going to be there, whether a writer likes it or not." According to Wojahn, this situation makes for an interesting career and can aid any writer's development. Very often, he explains, "the interest precedes the writing" and the writer's task is to find a variety of ways to address issues so that, although topics recur, the writing itself continues to be fresh. Fell explains that her own writing reflects thematic concerns of physical displacement in a different culture. As a native easterner, her most recent poems describe the Midwest landscapes she has observed.

Ironically, time constraints and the demands of full lives and teaching schedules become the teaching poet's lament while simultaneously feeding the desire and motivation to write creatively and prolifically. With an extremely busy teaching schedule, the summer is generally Fell's most productive writing period. Whether teaching a creative writing class to inexperienced or advanced writers, she finds that as she encourages and speaks to students, she is also addressing herself as a writer in a kind of self-talk. "I tell myself to keep going, in spite of the fact that there's no time."

Ultimately, the creative writing teacher has the all-important and certainly challenging task of bringing people to poetry. Wojahn observes that "in many cases, what happens in a creative writing class is that even if the majority of people you teach in a writing class leave

Mary Fell, Associate Professor of English, Indiana University East

Poetry Made Accessible

by Mary Cox Barclay

Richard and Ann Burke recall, with humor, that Richard literally awoke one night several years ago with middle-of-the-night inspiration to produce a radio show for WFIU (the public radio station at Indiana University Bloomington) about poetry and poets. *Poets' Corner*, which borrows its name from Westminster Abbey's Poets' Corner, evolved on WFIU in 1990 and 1991 and, according to the Burkes, the show will be reborn in 1996. From the start, Richard, a professor of telecommunications at Indiana University Bloomington, and Ann, who teaches English as a second language to international students at IU's Center for English Language Training, agreed that their radio segments should involve the humanities but be "quick and to the point and something of value." To that end, they developed the less-than-three-minute *Poets' Corner* segments.

Richard Burke, Professor of Telecommunications, Indiana University Bloomington, and Ann Burke, Teacher of English as a Second Language at The Center for English Language Training, Indiana University Bloomington

They acknowledge that they were influenced by the informative brevity of WFIU's *A Moment of Science* and the guessing-game fun of the popular show *Ether Game*, which invites listeners to play along and challenges their intellects.

Researching each poet carefully, Ann and Richard offer in their narratives biographical information to make the profiled poet more accessible to the listener and several lines of poetry to bring the work itself to life. Equally important to the *Poets' Corner* creators is introducing each segment with a reference to popular culture to give the poetry a contemporary connection. For example, without revealing the poet's name, the Burkes begin one segment with a humorous reference to the popular movie *Bull Durham* and, more specifically, they recount a memorable scene in which the movie's main character, Annie Savoy, reads poetry to a shackled rookie baseball pitcher. The fact that Walt Whitman is not identified until later in the segment gives listeners time to recall both the movie and the poetry. Ultimately, the Burkes hope to communicate to listeners that "poetry speaks to moments in your life and that [these moments] can be meaningfully expressed."

Both are convinced that because poetry is written to be heard, it translates more effectively into short, direct radio segments than do the works of playwrights or novelists, whose "snippets" are often not as memorable or recognizable to the average listener. Ann and Richard are aware that their narratives should challenge listeners, yet not embarass or frustrate those who cannot remember poets' names or are unaware of their works. Constantly attempting to draw people in, Richard suggests that perhaps the show will indirectly encourage people to attend poetry readings or do further research. Ann agrees, stating, "I would like people to listen and say, 'I would like to read more of this poetry.'"

that class and never write again or only very infrequently, [teachers] have performed a valuable service because ideally [they] have created an audience of readers who are going to be appreciative of poetry."

Wojahn says that "a lot of us turn to poetry writing for solace and . . . a lot of people turn to the reading of poems for a kind of consolation" Creative writing teachers and writers alike "hope that [they] can catalyze people so that they are ready to take the plunge . . . . Really you're bringing people to the diving board, not to the swimming of the English Channel," he adds. Perhaps, as Wojahn suggests, the world's need for poetry and its curative powers will become greater, especially as we reach the dawn of a new century. Poets like Wojahn, Stanton, and Fell can be regarded not only as the university's teachers but as society's observers. With hope, they will lead the way.

Champions of Prose and Poetry Praise the "Bloomington Experience"

by Bob Baird

Talk with students and alumni about creative writing at Indiana University and a composite picture emerges: gifted poets and fiction writers drawn to IU's perennially prominent English department and its well-positioned Master of Fine Arts in creative writing program known for its uniquely supportive, stimulating, interactive environment. From prize-winning novelists such as Jay Neugeboren, who began turning out captivating prose at IU in the early 1960s—two decades before the M.F.A. program was begun in 1980—to rising stars such as Emily McMillon, a Lilly Fellowship student from St. Louis who braved a reading of her poetry last September, past and present IU students rave about "the Bloomington experience" and the creative opportunities offered.

Because creative writing is such a "difficult and personal task"—in the words of third-year student Paul Pfeiffer, whose short story "Meter Man" won first prize last year from New York–based Poets and Writers, Inc.—it requires confidence building, exploration, and experimentation. In such a process, mentorship is critical. Students in all disciplines seek out motivating teachers, but for budding creative writers, the student-teacher relationship is critical to their growth and discovery. Almost without exception, IU alumni and students, in describing their graduate school experiences, sing the praises of specific faculty members who in most cases were a deciding factor in their selection of IU and who often remain lifelong confidants and friends. The diversity of individual faculty members is frequently cited as the trump card in this "name-brand recognition" in which the voice, personality, and mentoring qualities play greater roles than any brochure or syllabus. In describing their graduate-school experiences, current students and alumni often embark upon a litany of current faculty members they admire and respect: Roger Mitchell, director of the program, Maura Stanton, David Wojahn, Yusef Komunyakaa, and Scott Russell Sanders. Frequently, these faculty members are seen as strongly complementing one another.

Alison Joseph, assistant professor of English at Southern Illinois University and a 1992 M.F.A. graduate, says she found the diversity of faculty members as writers particularly attractive. She characterizes Stanton as quiet, shy, and skilled in the technical aspects of writing; Wojahn as clever, witty, and concerned with a writers' overall effect; and Komunyakaa as generous and hands-on oriented, someone who edits students' papers word by word. Likewise, Jim Harms, assistant professor of English at West Virginia University, who received his M.F.A. from IU in 1988, remembers the creative writing faculty as "diverse and strongly committed." After applying to ten graduate programs, including those at the University of Iowa, Columbia University, and the University of Arizona, his selection of IU "came down to the faculty and the opportunity to teach," he says.

While alumni and students most frequently cite faculty credentials, they also mention a variety of other factors in IU's favor: generous funding, which enables most graduate students to teach, particularly creative writing courses; a three-year creative writing program, instead of the customary two-year program, which provides more time for cultivating one's writing; the fact that the program is kept a manageable size; exposure to great authors through a literature requirement, the Indiana University Writers' Conference, the *Indiana Review* (a literary journal published by M.F.A. in creative writing students at IU), and cultural experiences; Bloomington's activist, creative tradition; and, a tightly knit, gregarious "writers' community" that often meets in students' and faculty members' homes, as well as in Bloomington restaurants and coffeehouses to share verses and stories, insights, feedback, support, and all the stuff of friendship. To writers striving to find themselves professionally and their own voice, this is, indeed, an appealing combination.

The calibre of IU's program is reflected in the application process. Chris Green, a third-year Ph.D. student, recalls being required to submit twenty pages of poetry—ten to twelve pages is common in most other programs, he says—in addition to statements about teaching and about entering the program when he applied two years ago. This, plus the literature requirement, makes IU's program, in Green's opinion, "one of the most rigorous and thorough of M.F.A. programs."

Graduate students (top row, left to right) Karen Heath, Jennifer Grotz, (bottom row, left to right) Chris Green, and Paul Pfeiffer are Master of Fine Arts students in the Creative Writing Program at Indiana University Bloomington. Heath and Pfeiffer are fiction writers, and Grotz and Green are poets.

Playwright Haven

by Mildred Perkins

Benjamin Sahl left what he calls "the center of theater in the United States," New York City, to pursue a Master of Fine Arts in Playwriting at Indiana University so that he could be in a more "idyllic" setting to continue developing his playwriting skills. Having learned all he can about the mechanics of writing in a setting that allows him to concentrate solely on writing, Sahl expects to return to New York City, which has "the most commercial and academic opportunities," he says.

At Columbia University in New York, where he received his bachelor's degree, Sahl "did a lot of acting, directing, and writing as an older undergraduate." Living in a metropolis, however, proved to be an obstacle to the development of the creative writing he loved. Sahl discovered he was spending too much time and energy working to make ends meet and decided to find a place that would allow him to learn and grow in the craft. After a study of playwriting programs in the United States, he chose Indiana University.

"I ended up at Indiana for a number of reasons," Sahl says. Among them was the playwriting professor. Professor Dennis Reardon has been "very useful in a tutorial role." It was at his prompting that Sahl expanded a one act play he had already written to a full-length play entitled *The Weight of Breath* that was produced in December. Sahl says he has found the playwriting program at Indiana University to be "very strong." The opportunity for a graduate student to stage a full production is unusual in graduate programs. "It's a very valuable process, culminating in seeing the finished work on stage," Sahl says.

After completing his M.F.A. at Indiana University, Sahl plans to return to New York City to work. Although he is excited about the production of *The Weight of Breath*, he says, "Even if you are 'a success', you seldom earn a living" writing plays. Instead, "most of the people who really establish themselves as playwrights earn a living either in academia or in Hollywood." Sahl, who currently teaches at Columbia during the summer, plans to continue teaching creative writing while shepherding his other plays to the stage.

Creative writing is a constant challenge, and although it is in the actual production of a play that the playwright can see "what works and what doesn't," Sahl says, first the play must be written. At Indiana University Bloomington "the inspiration finds me," Sahl says. "It's more a matter of getting out of the way, of getting the concerns and anxieties and assumptions of your external life out of the way so that the work can come through." On this creative level, he has found Bloomington to be better than he had hoped. Beyond being simply a quiet place to live and work, Sahl feels Bloomington has protected him from the rougher aspects of life outside the theater. This protection has been soothing and pleasing to his creative instinct and has allowed him to hone his skill and fully pursue his ultimate goal as a playwright.

Benjamin Sahl, a third-year Master of Fine Arts student in the Theatre and Drama Department at Indiana University Bloomington

Students and alumni say there are definite advantages to a mid-size program—IU's currently has thirty-two graduate students in creative writing—compared to larger programs, such as the University of Iowa's Writing Workshop in which one hundred students are currently enrolled. Both Harms and Erin McGraw, an assistant professor of English at the University of Cincinnati, stress the fact that IU's program is smaller than that of other major universities. McGraw treasuresd the opportunity to work on the *Indiana Review*, to read others students' works, and as a budding published writer, "to get back up on that horse and ride." Reading twenty manuscripts a day was just the exposure the 1992 M.F.A. graduate says she needed to become a short-story author for *Atlantic Monthly* and an upcoming author for an anthology to be released in 1996 by Chronicle Books.

IU enjoys a long mentorship tradition. Neugeboren, author of ten books, including two prize-winning novels, and a highly acclaimed screenplay, "The Hollow Boy," prefaces any remarks about his "wonderful time" at IU with mention of his mentor, the late William E. Wilson, whom he remembers in three words: writer, teacher, friend. Although Bloomington offered "so much more air and space" than his native Brooklyn, providing some of the tranquility he sought when he matriculated in 1959, it was his relationship with Wilson that proved most enduring. Neugeboren recalls that Wilson noticed "something new in my work," and with his encouragement, the ember caught fire. Today the writer-in-residence at the University of Massachusetts, Neugeboren is grateful he went west to do master's work in an English department perceived at the time as "the best between the coasts" and grateful for Wilson's influence. McMillan, who entered the Creative Writing Program last

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fall, chose IU primarily because of "the town itself" with its eclectic, cultural attractions. She likes the "small town, cooperative spirit," that helps keep graduate school from becoming an overly competitive experience. She also likes the fact that graduate students are invited to teach creative writing courses and is impressed with the calibre of the faculty, including Wojahn, who has encouraged her to use less metaphoric language in her poetry and "get to the heart of things with an economy of words." She acknowledges, however, that her fellowship was probably the clincher in selecting IU.

Another first-year student, Tamesa Williams of Virginia, says "a big part [of her decision to come to IU] was the town," which she describes as "really laid-back, like summer camp." She says she chose IU over the University of Massachusetts because of her perception that IU is less stressful and more student centered. Having taught middle school in Virginia, she is of the opinion that graduate students can learn as much from each other as they can from lecturers. That opinion is shared by Kevin Stein, a professor of English at Bradley University in Peoria, Illinois, who received a Ph.D.from IU in 1984. Stein says he probably learned more outside the classroom "hanging around with my writer friends," often gathering at Nick's English Hut bar and restaurant to "pass around stories and poems .... Everybody was looking out for everybody else. I've not found anything like it since." Characterizing his poetic style as lyrical narrative, "telling a story by telling several at once," Stein looks forward to publication this year of a volume of his poetry, *Bruised Paradise*, by the University of Illinois Press, and a book of poetry criticism, *Private Poets, Worldly Acts*, by Ohio University Press.

Both Elizabeth Dodd, an associate professor of English at Kansas State University, and Rich Madigan, an assistant professor of English at East Stroudsburg State University in Pennsylvania, praise the fact that IU's program is offered within a strong literature context where students are required to read Chaucer, Shakespeare, and Steinbeck. Too often aspiring writers overlook the value of becoming serious readers, says Dodd, who received a Ph.D. in American literature from IU in 1989. Madigan, a Lilly Fellowship recipient who received his M.F.A. in 1990, says he found it particularly appealing that IU's Creative Writing Program was "tucked into a larger literature program," giving his M.F.A. in creative writing degree nearly the literary breadth of a regular M.A. in English. Madigan admits he was so enamored with his IU experience that he "sometimes wishes he could go back and live in Bloomington."

In contrast, Eileen Fitzgerald, a DePauw University assistant professor originally from Kansas City, and Shirley Stephenson, a current third-year student from Chicago, say they were not especially attracted to Bloomington. Despite this Stephenson, who currently edits *Indiana Review*, has been delighted to find a "definite sense of community" among graduate students. Fitzgerald, who received an M.F.A. in 1991, says she "grew to love" Bloomington and is particularly grateful for the opportunity to teach creative writing. She is looking forward to having a collection of her short stories, *All You Can Eat*, published in the fall of 1996 by St. Martin's Press. Fitzgerald shares the one-year DePauw appointment with her husband J. D. Scrimgeour, who received an M.F.A. and Ph.D. from IU in 1994. Scrimgeour, who was the assistant director of the Indiana University Writers' Conference for four years, calls IU's

Emily McMillion, a Lilly fellow and a first-year Master of Fine Arts student at Indiana University Bloomington, reads her poetry. The reading, held at the Monroe County Public Library in Bloomington, Indiana, is part of a yearly series sponsored by the IUB Creative Writing Program.

faculty "remarkably supportive" and says he was strongly influenced by Komunyakaa and Wojahn. Scrimgeour, who has had twenty poems published in literary magazines, has fond memories of weekly meetings with fellow poets at the Runcible Spoon restaurant. "Very quickly you get on a first-name basis as a graduate student," he says. That sense of community is important to a developing writer. "When you're a writer, you're not so much in pursuit of a course of study as a way of life," points out Clint McCown, an associate professor of English at Beloit College in Beloit, Wisconsin. McCown, who received his M.F.A. in 1985, was so impressed with IU's program that he recommended the program to current students Peter Thomas and Tenaya Darlington.

Dobby Gibson, a second-year M.F.A. student at Indiana University Bloomington, reading a story.

Jim Brock, a visiting assistant professor of English at Idaho State University, casts his IU experience in romantic terms and credits his motivation and confidence to the exposure he received in IU's program in the early 1980s when the M.F.A. in the Creative Writing Program was in its formative years. Among the first graduates to receive an M.F.A. (1984), Brock says there were aspects of being a pioneer in new territory. "We felt powerful . . . [that] we were forming something, creating something new . . . . It was the first time in my life that I was a part of a community of writers, not always having to explain what I was doing." Brock, who went on to receive a Ph.D. in American literature in 1992, says his IU experience "solidified a number of things" in his life as a writer, particularly the ins and outs of publishing. He is grateful to Mitchell, who challenged him to consider the "larger questions" of his poetry. Taking four small poems about the 1971 Sunshine mine accident in his native Idaho—the central focus of his work at IU—he reworked them and combined them with book reviews, letters, and excerpts from diaries to produce *The Sunshine Mine Disaster*, published last fall by the University of Idaho Press. The work is something of a political statement about past and present forces in Idaho.

While most alumni and students dote on the "big-name visitors and world class culture" they find in Bloomington, in the words of Jeff Gundy, a professor of English at Bluffton College in Ohio (M.A., 1978, Ph.D., 1983), others thrive on the multicultural experience. Dan Bourne, an associate professor of English at the College of Wooster in Wooster, Ohio, finds it hard to separate his graduate school experiences at IU Bloomington from his ventures into foreign-language study. Having been an exchange student and Fulbright Scholar in Poland, he has enjoyed the cross-fetilization process and the opportunity to perfect his grasp of English while translating Polish. A 1987 M.F.A. graduate, he has also enjoyed editing a literary journal, *Artful Dodge*, which he started in 1979 while at IU and took with him to Wooster. Last year a volume of his poetry, *The Household Gods*, was published by Cleveland State University. In like manner, Omar Castaneda, a native Guatemalan who received his M.F.A. in 1983, has enjoyed considerable success as a fiction writer for the adult, young adult, and children's markets, particularly on Hispanic issues, racism, and social issues. A 1993 winner of the Nylon Award in Minority Fiction, the associate professor of English at Western Washington University enjoys writing in irreal modes and using "unreliable" narrators.

Many people consider the ability to craft stanzas and stories a true gift. But after waxing philosophical for three hours last fall with his roommate, Jennifer Grotz, also in the program, Chris Green concluded that IU's Creative Writing Program is itself "a real gift" to those in the program. When one stops to think that it often takes someone a year to get to know and understand someone else's writing, the prospect of three years of close supervision and guidance is a truly generous offer, he reasons. As student writers observe the self-awareness journies of others, they become compelled, he says, to pause and consider: what is this life of writing going to mean for me and how are these three years going to serve as a foundation for it?

Behind the Facade: The Lilly Library's Creative Side

by Heather Shupp

Ask a student studying creative writing on the Indiana University Bloomington campus what they do to perfect their craft, and they will probably mention attending workshops and readings, seeking advice from professors and fellow students. Chances are they will not mention doing research in the Lilly Library, the rare book, manuscript, and special collections library of the Indiana University Libraries system. The Lilly's stately facade seems to speak only of things past, of relics preserved. Yet within the Lilly's collections there are lively exchanges between writers and editors, letters from writers to their colleagues, and the notes and manuscripts of several of the great writers of the twentieth century.

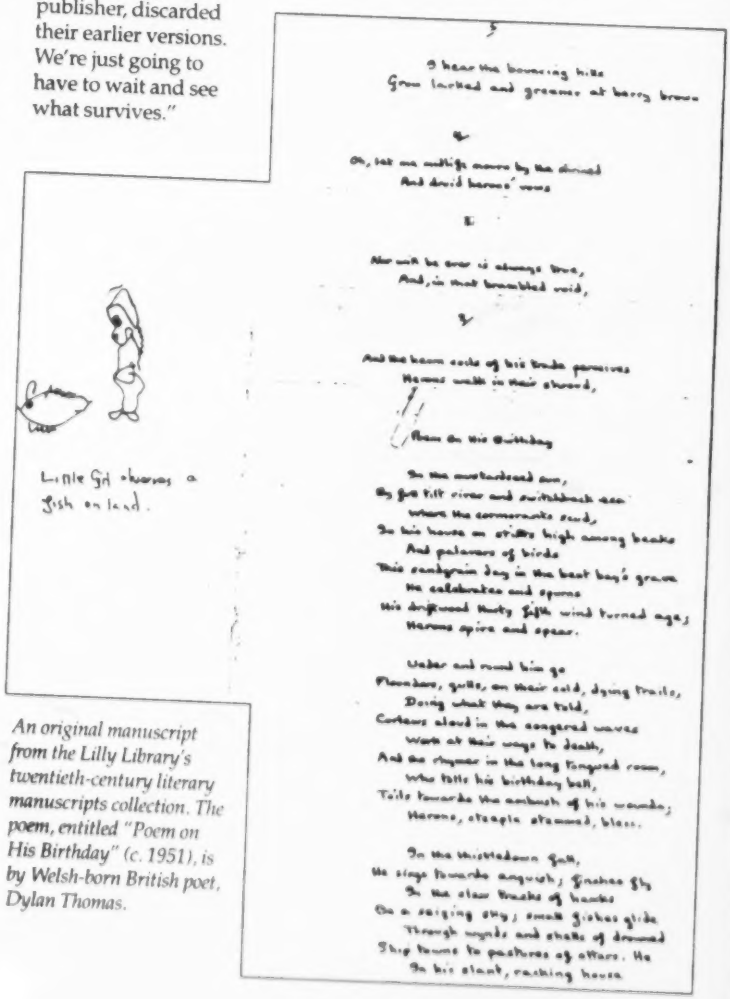
While an author's successive drafts can provide a sort of silent commentary on the creative process, Lilly Library Director William Cagle suggests that "the collections we have that relate to the give and take between an author and an editor are often more revealing of the creative process than are drafts of a work in progress." Cagle explains that collections from authors who were editors themselves "contain much that should be of interest to people studying creative writing," allowing them "to see how the author/editor can influence and shape the style of another writer. It is an interesting aspect of the literary holdings here in this library that has not been mined very much by our students and faculty." Cagle cites the papers of twentieth-century poet, essayist, critic, and editor Ezra Pound as an example. Within the Pound collection, there are many letters from T. S. Eliot, William Carlos Williams, and other writers that reveal Pound's efforts to encourage and promote the young writers of his day.

Similar collections in the Lilly include the papers of Gordon Lish, a longtime fiction editor for *Esquire* magazine, Rust Hills, also a fiction editor for *Esquire*, and Malcolm Bradbury, a British writer who ran the creative writing program at the University of East Anglia in England for many years. "With these authors, we have an exchange between somebody who is an editor interested in creative writing and a younger writer or colleague with whom they discuss the fine points of writing," Cagle says. "In the papers of Gordon Lish, for example, you can see how Lish edited manuscripts of the writers he dealt with—Raymond Carver is a notable example in this particular case. You can see what Carver wrote, how Lish edited it, and the correspondence between the two about the editorial changes. You see the creative process, and you see their discussion and evaluation of the creative process."

Malcolm Bradbury's papers, which arrived in August, are among the Lilly's latest acquisitions. The Lilly also recently acquired all the manuscripts of the novels of Patrick O'Brian, a writer of sea stories set in the Napoleonic era. "They're interesting because for some of his later books we have his working notes—research notes—so you can see the amount of work he had to do to understand the naval tactics of the time, the language of the maritime world, all of those things that go along with creating a good historical novel," Cagle says.

Among literary genres, the Lilly Library's holdings are strongest in poetry. It has the papers of poets Sylvia Plath and Pound, as well as the files of *Poetry* magazine and the archives of several smaller magazines that emphasize poetry. The Lilly's collections from novelists, which include the manuscripts of Upton Sinclair, Edith Wharton, and Richard Hughes, among others, are also extensive. Although the library is "not particularly strong in manuscripts of plays," according to Cagle, it does have rich holdings in film scripts.

Twenty years from now the author collections that students and scholars comb for clues to creative writing could look very different. As more and more authors use word processors to write and e-mail to correspond with their editors and colleagues, archivists and librarians wonder about the future of manuscript and personal papers collections. "A lot of it is going to have to do with individual habits," Cagle says. "Some people make printouts of drafts and save them, others write and revise on disk without keeping a record of early versions." As Cagle points out, though, "that's been the case in the past, too. Some people were savers and kept every scrap of paper; other people, once they sent off the final typescript to the publisher, discarded their earlier versions. We're just going to have to wait and see what survives."



An original manuscript from the Lilly Library's twentieth-century literary manuscripts collection. The poem, entitled "Poem on His Birthday" (c. 1951), is by Welsh-born British poet, Dylan Thomas.

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From Inquiry to Publication:
Books by Indiana University Faculty Members

Beaty, Frederick L. ***The Ironic World of Evelyn Waugh: A Study of Eight Novels.*** **DeKalb, Illinois: Northern Illinois University Press, 1994, 250 pp., $15.00, paper.**

Proclaimed the greatest novelist of his generation by one of its foremost historians, Evelyn Waugh (1903–66) portrays the intricacies of human life on a broad and colorful canvas. His many famous novels—as well as his lesser-known nonfiction writings—continue to attract readers and to challenge critics. The heart of their appeal, Beaty shows, is Waugh's rich and varied use of irony to explore the texture of society. Beaty is an emeritus professor of English at IUB.

Bhola, H. S. ***A Source Book for Literacy Work: Perspective from the Grassroots.*** **Paris: UNESCO, 1994, 200 pp., $20.00, paper.**

Covering a wide range of literacy topics, including literacy planning, program implementation, and literacy evaluation, this book emphasizes literacy work at the grassroots level. The theory and research come from rural and urban settings around the world and refer to literacy work with a variety of different learners. Bhola is a professor of education at IUB.

Dégh, Linda. ***Narratives in Society: A Performer Centered Study of Narration.*** **Helsinki, Finland: Academia Scientiarum Fennica, 1995, 410 pp., $45.00, cloth**

The twenty essays in this book, divided into four sections, represent the author's ideas, theories, and methodological approaches to folk narrative. The first makes the case for narrator orientation as a field ethnography-based humanistic approach; the second introduces the narrator's personality and Weltanschauung (a comprehensive philosophy of the world) as the keys to his or her motivation and art; the third discusses the intricacies and dynamics of story transmission and dissemination; and the fourth presents case studies that illustrate the author's method of analysis of narrative performance. Dégh is a distinguished professor of folklore at IUB.

Felber, Lynette. ***Gender and Genre in Novels without End,*** **Gainesville, Florida: University Press of Florida, 1995, 208 pp., $39.95, cloth.**

Tracing the roman-fleuve—the multivolume sequence novel— through three periods of history, the author examines three British serial works that were to some degree innovative and experimental: Anthony Trollope's Palliser novels, Dorothy Richardson's *Pilgrimage*, and Anthony Powell's *A Dance to the Music of Time*. Felber argues that the roman-fleuve has an inherent propensity for "an écriture féminine, a writing with narrative features that are designated feminine." She acknowledges that the French theorists with whom she is aligned define formal features of writing in sexual terms. Certain to be controversial to some feminists, her argument places her in the heart of the essentialism-constructionism debate. Felber is an associate professor of English at IPFW.

Ferrell, Robert H. ***Harry S. Truman: A Life.*** **Columbia, Missouri: University of Missouri Press, 1994, 501 pp., $29.95, cloth.**

In this major new biography, the author challenges the popular characterization of Truman as a man who rarely sought the offices he received, revealing instead a man who—with modesty, commitment to service, and basic honesty—moved with method and system toward the presidency. This research offers new perspectives on many key episodes in Truman's career, including his first Senate term and the circumstances surrounding the Truman Doctrine and the Marshall Plan. Ferrell is a professor emeritus of history at IUB.

Indiana University Campuses
IUB—Indiana University Bloomington
IUPUI—Indiana University–Purdue University Indianapolis
IUSB—Indiana University South Bend
IUN—Indiana University Northwest
IUK—Indiana University Kokomo
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IUE—Indiana University East
IPFW—Indiana University–Purdue University Fort Wayne

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Gilbert, Sandra M., Susan Gubar, and Diana O'Hehir, eds. *Mother Songs: Poems for, by, and about Mothers*. New York: W. W. Norton, 1995, 380 pp., $22.50, cloth.

A collection of verse about maternity and the celebration of motherhood, *Mother Songs* brings together a range of classic and contemporary poems from the United States, Great Britain, and Canada. The editors have included traditional ballads about maternity and courtly elegies for or by mothers, as well as landmark nineteenth-century tributes to mothers and early twentieth-century meditations on motherhood. Gubar is a professor of English at IUB.

Jackson, Michael. *At Home in the World*. Durham, North Carolina: Duke University Press, 1995, 189 pp., $21.95, cloth.

Blending narrative ethnography, empirical research, philosophy, and poetry, the author focuses on the existential meaning of being at home in the world. Here, home becomes a metaphor for the intimate relationship between the part of the world a person calls "self" and the part of the world called "other." The book chronicles Jackson's experience among the Warlpiri of the Tanami Desert. Jackson is the College Professor of Anthropology at IUB.

Kniesner, Thomas J., and John D. Leeth. *Simulating Workplace Safety Policy*. The Netherlands: Kluwer Academic Publishers, 1995, 240 pp., $85.00, cloth.

Numerical simulations can be used to take an integrated quantitative look at how the various institutions influencing workplace safety relate to the observed levels of illnesses and injuries among U.S. workers. The book pieces together the mosaic of interactions among workers, employers, state government, and the federal government that is numerically realistic according to economists' current knowledge of quantitative linkages. The book's goal is to map out how the U.S. economic system determines employment patterns, wages, and workplace safety levels. Kniesner is a professor of economics at IUB.

Spulber, Nicolas, and Asghar Sabbaghi. *Economics of Water Resources: From Regulation to Privatization*. The Netherlands: Kluwer Academic Publishers, 1994, 329 pp., $125.00, cloth.

The purpose of this book is to develop a general economic model that integrates the quantity and quality issues of water resource management and to provide, along with a detailed criticism of the policy instruments now in use, alternative proposals concerning the efficient allocation and distribution of water. In particular, the authors treat water as a multiproduct commodity where the market plays a major role in determining water quality–discriminant pricing and its value to the user. The book examines the process of moving from administrative allocation and regulation to privatization of the water industry as the key element in promoting effective competition and in providing economic incentives for greater efficiency. Spulber is an emeritus distinguished professor of economics at IUB. Sabbahi is a professor of management sciences and information systems at IUSB.

Thorelli, Hans B. *Integral Strategy*. 2 vols. Greenwich, Connecticut: JAI Press, 1995, 490 pp., $157.00, cloth.

These volumes contain the papers and debates of a colloquium of scholars, executives, and consultants, which the author arranged prior to retiring from the E. W. Kelley Professorship. The focus is on the need for integration of strategy across functions, products, geographical areas, and customer markets. Among the score of speakers included are Michael Porter, corporate strategy guru at Harvard University, and Randall Tobias, CEO of Eli Lilly. Thorelli is a distinguished professor emeritus of business administration at IUB.

Wasserstrom, Jeffrey N., and Elizabeth J. Perry, eds. *Popular Protest and Political Culture in Modern China*. 2nd ed. Boulder, Colorado: Westview Press, 1994, 350 pp., $22.95, paper.

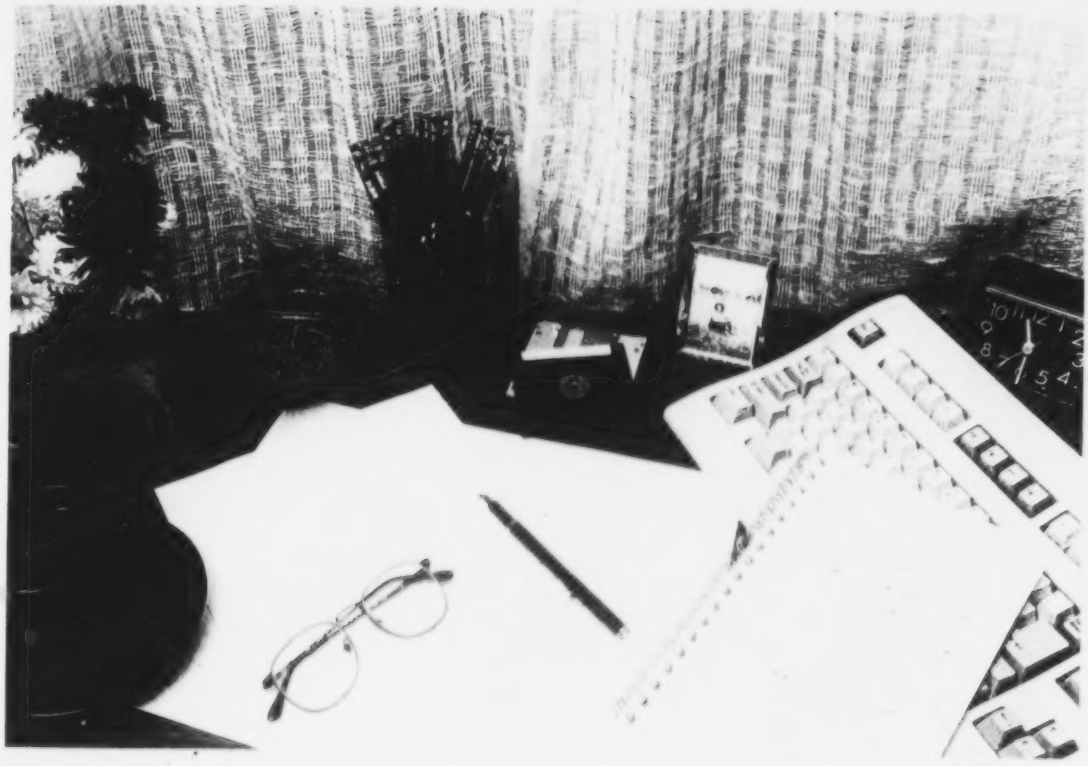
From the Goddess of Democracy (a statue placed in Tiananmen Square) to the Tang Dynasty rock band, from the political theater of protest to the siren call of revolution, this book covers the poignance and complexity of what China—and so many other countries—are up against in re-forming their political culture at the end of the twentieth century. Wasserstrom is an associate professor of history at IUB.

Weiner, Marc A. *Richard Wagner and the Anti-Semitic Imagination*. Lincoln, Nebraska: University of Nebraska Press, 1995, 419 pp., $40.00, cloth.

Scholars have generally acknowledged Wagner's anti-Semitism but have argued that it is irrelevant to his operas. The author challenges that view by asserting that anti-Semitism is a crucial, pervasive feature in Wagner's operas. Weiner argues that the operas exemplify and contribute to a vast collection of images that are patently anti-Semitic and that these images were readily recognized as such by nineteenth-century German audiences. Weiner is an associate professor of Germanic studies at IUB.

Yi, Gang. *Money, Banking, and Financial Markets in China*. Boulder, Colorado, Westview Press, 1994, 311 pp., $49.95, cloth.

This book offers the first comprehensive study of the money, banking, and financial markets in China since the establishment of the central bank system in 1984. The author analyzes the impact of the profound institutional changes of the 1980s and early 1990s and highlights the fundamental transformation of the role of money—from a passive accounting tool in the centrally planned system to an active and intrinsically important factor in determining the growth and stability of the present economy. Yi is an associate professor of economics at IUPUI.



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Poem excerpts: excerpt on p. 2 from "Braid" by Roger Mitchell, published in *Crazyhorse* (December 1993); excerpt on p. 12 from "Childhood" by Maura Stanton, from her collection *Cries of Swimmers;* excerpt on p. 17 is from "Whose Oxygen Is Storms" by Jennifer Grotz (unpublished). Handwriting by Mary Cox Barclay.

About the Contributors

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Bob Baird, a Bloomington freelance writer/editor and journalism instructor, went the journalism route but invariably seeks the creative approach in his writing and theatrical endeavors. He has appeared in plays and taught fiction and feature writing at the John Waldron Arts Center, and he will teach magazine editing at IU's School of Journalism and direct a play at the Black Box Theater this spring.

Mary Cox Barclay is a freelance writer, designer, and calligrapher who lives in Bloomington, Indiana, with her husband, Jonathan, and cats Cooper, Winifred, and Zenobia. Her hobbies include photography, singing, and collecting and creating greeting cards.

Mildred Perkins works at the Institute of Social Research and has published several fantasy stories.

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